

MIDDLEBURY  
VERMONT  
JANUARY, 1942

MIDDLEBURY COLLEGE BULLETIN



*Bread Loaf*

SCHOOL OF  
ENGLISH



# MIDDLEBURY COLLEGE BULLETIN

VOL. XXXVI

JANUARY, 1942

No. 4

---

Published by Middlebury College monthly from November to June at Middlebury, Vermont.  
Entered as second-class matter at the Post Office, Middlebury, Vermont, under Act of Congress,  
August 24, 1912. Middlebury College Press, Elizabeth Bradstreet Walsh, Acting Editor.

## ADMINISTRATIVE STAFF

PAUL D. MOODY, President of Middlebury College.

H. G. OWEN, Director of the Bread Loaf School of English.

PAMELIA S. POWELL, Secretary and Recorder of the Language Schools.

T. H. ZAREMBA, Executive Secretary of the Language Schools.

JANICE C. DEWEY, Secretary of the Bread Loaf School of English.

# THE CURRICULUM

*Twenty-third Annual Session*

OF THE

BREAD LOAF SCHOOL OF ENGLISH

BREAD LOAF, VERMONT

July 1–August 13, 1942

## GROUP I.

PLAY PRODUCTION

SEMINAR IN WRITING

DEVELOPMENT OF ENGLISH THOUGHT IN ART AND LITERATURE

GREEK LITERATURE IN ENGLISH

THE ANALYSIS OF POETRY

THE PHILOSOPHY OF LITERATURE AND THE FINE ARTS

PRINCIPLES OF LITERARY CRITICISM

## GROUP II.

CHAUCE

ENGLISH EPIC, ROMANCE, AND BALLADRY

SPENSER AND THE ELIZABETHANS

SHAKESPEARE

MILTON

THE METAPHYSICAL POETS

## GROUP III.

ENGLISH POETS OF THE ROMANTIC MOVEMENT

THE NINETEENTH CENTURY ENGLISH NOVEL

THOUGHT AND EXPRESSION IN VICTORIAN PROSE, 1830–1880

ENGLISH LITERATURE FROM 1880 TO 1914

THE MODERN ENGLISH NOVEL

## GROUP IV.

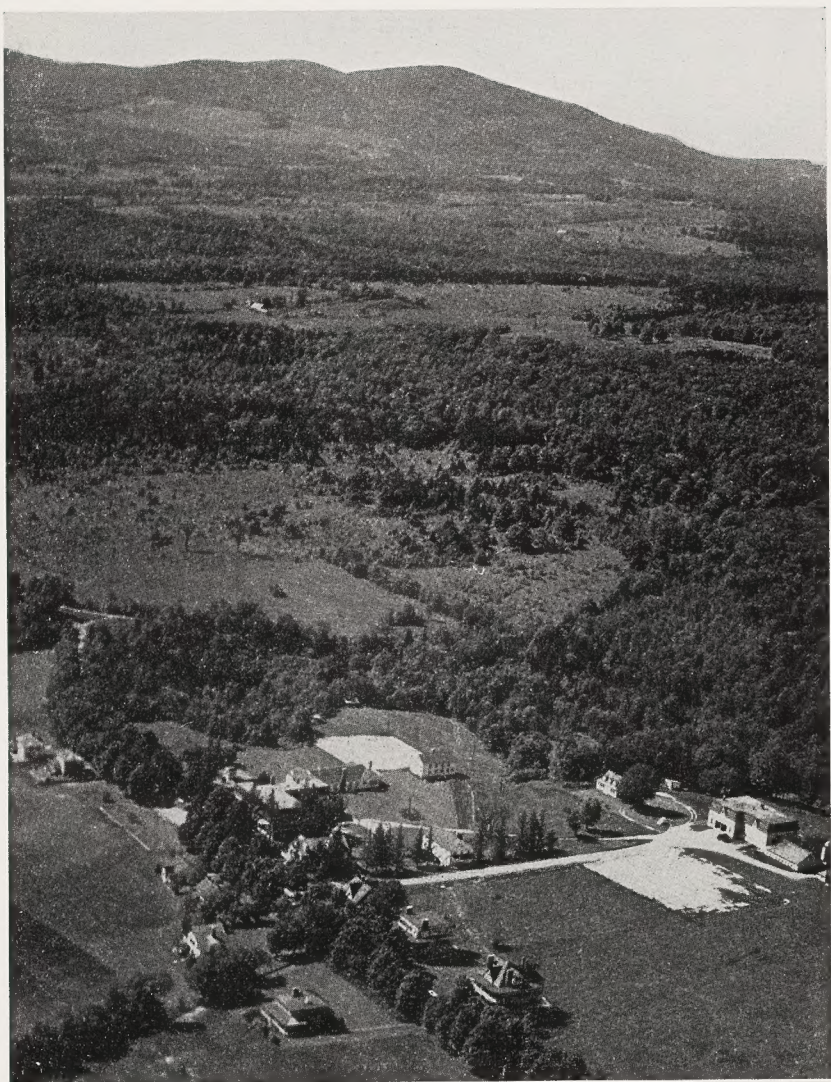
THE SOCIAL AND INTELLECTUAL BACKGROUNDS OF AMERICAN LITERATURE

AMERICAN BALLADS, FOLK SONGS, AND FOLK TALES

ROMANTICISM IN AMERICAN LITERATURE, 1800–1860

CONTEMPORARY ENGLISH AND AMERICAN POETRY





*This was a world was built for trees, for peace.  
This was a world, I said, should keep its peace.  
Let me but keep the world a little while  
And I would see what one small man could do  
To hold the trees for mountains, and for peace.*

From "A Glimpse of Joseph Battell" by Charles Malam





*Bread Loaf Mountain from the Campus*

## BREAD LOAF SCHOOL OF ENGLISH

AT BREAD LOAF, VERMONT

JULY 1--AUGUST 13, 1942

BREAD LOAF is a mountain, an inn, and a school. Three quarters of a century ago a narrow post road crossed the Green Mountains by way of Bread Loaf, one of the wildest and most picturesque passes in Vermont, located some fifteen hundred feet above sea level. The region particularly appealed to a wealthy Middlebury citizen, Joseph Battell, who in 1866 purchased the principal farmhouse at Bread Loaf and remodelled it into a typical rural Inn. In order to protect the surroundings from lumbermen who were advancing year by year into the mountains, he began purchasing at a few cents an acre all the miles of forest land that could be seen from his estate.

So popular did this little resort become that almost annually he was forced to build a new ell or cottage. He ran the Inn to suit his fancy rather than his pocketbook, and although he couldn't begin to describe the charm of the place, he advertised without a bit of exaggeration: "A good livery is joined to the hotel, with saddle horses for ladies and gentlemen. Guests will find too, at the hotel, a superior spy glass and field glass; different games of cards, chess, etc., croquet, footballs,

quoits, fishing tackles, and facilities for target shooting with rifle or revolver. In addition to these, there are daily, semi-weekly, weekly, and monthly periodicals; a library, a piano, with several volumes of carefully chosen songs, and a very choice collection of photographic slides."

At the time of Mr. Battell's death in 1915, Bread Loaf had become a sizeable community and his forest holdings amounted to some 40,000 acres. The village, as well as most of his mountains, were left to Middlebury College, and in 1920 the Inn was selected as the site for a new English School. Although many modern improvements have been effected in the last few years, the charm of the rambling old Inn and the colony of cottages remains unchanged.

## THE SCHOOL

THE BREAD LOAF SCHOOL of English has been conducted since 1920 as a section of the now internationally famous summer session of Middlebury College. The twenty-third session will be held from July 1 to August 13, 1942, at Bread Loaf Inn. The School will bring to Bread Loaf a group of mature students interested professionally in the study and teaching of English. The student body is drawn from all sections of the country. For the past ten years the average number of students in attendance has been 155. Last summer there were 236 students, representing some thirty states and the District of Columbia. An informal, friendly atmosphere characterizes the community life of the group. The School aims to create an environment in which students, teachers and writers may find new inspiration for their tasks, congenial companionship, and individual help from experienced and sympathetic instructors.

## SPECIAL FEATURES

EVENING EVENTS of varied character—concerts, lectures, readings, informal talks by members of the teaching staff, round table conferences on professional problems, and plays presented in the Little Theatre by members of the course in Play Production—enrich the work of the School and are of great practical and inspirational value. Students at Bread Loaf are free to avail themselves of the unique facilities offered by the famous Language Schools of Middlebury College. Church services in French, Italian fiestas, a French masquerade ball, and excellent concerts are activities of the summer sessions in which Bread Loaf students are invited to participate.



A series of informal lectures and conferences by distinguished writers and critics who visit the School furnish an exceptionally stimulating and delightful feature of the Bread Loaf life. Students often have an opportunity to meet the visiting lecturers personally and to seek from them counsel in their work. Among those who have visited Bread Loaf in the past twenty sessions are Hervey Allen, Robert Frost, Dorothy Canfield Fisher, Willa Cather, Cornelia Otis Skinner, Edwin Markham, Louis Untermeyer, Carl Sandburg, Sinclair Lewis, Louise Homer, Ellen Glasgow, John Mason Brown, Allen Tate, Sheldon Cheney, Marjorie Nicolson, Edward Weeks, and Elisabeth Schumann. Sunday vespers are held several times during the session.

Students of the Bread Loaf School of English may use the facilities of the Middlebury College Library, including the Abernethy collection of Americana, one of the finest in this country. This collection, utilized by many outstanding scholars, affords students of American Literature a unique opportunity for original research work. The Davison Memorial Library contains necessary reference books, magazines, and newspapers.

**Bread Loaf Printers:** Following Robert Frost's advice that "the nicest thing you can do to a poem after sitting around and talking about it, is to set it up and make a nice little edition," the Bread Loaf School of English has established a press for the particular purpose of



Graphic Arts Workshop of Bread Loaf Printers

printing and of publishing selected manuscripts submitted by students who attend the School and Conference. The work of the print shop is supervised by Mrs. Elizabeth Bradstreet Walsh, acting editor of the Middlebury College Press, and Frank A. DeWitt, instructor in printing at the Rochester Athenaeum and Mechanics Institute, Rochester, New York. Any regularly enrolled student at Bread Loaf may, upon payment of a fee, participate in the work of the print shop. Publications to date include two volumes of verse in the projected series of Bread Loaf Poets, *Only on the West Wind* by Florida Watts Smyth and *Orpheus and the Moon Craters* by Cedric Whitman; *Stops*, an amusingly illustrated punctuation handbook; and *Vermont Chap Book*, illustrated anthology of Vermont folk ballads selected from the Helen Hartness Flanders collection of ballads in the Middlebury College Library. These books may be purchased from the Middlebury College Press, Middlebury, Vermont.

## RECREATION

OUT-OF-DOORS ACTIVITIES of varied nature offer an unusual opportunity for students at Bread Loaf to combine in a most delightful manner earnest study with health-building recreation. The situation of the Inn on the very edge of Battell Forest, which consists of over 30,000 acres of wooded mountain land, furnishes an almost unparalleled opportunity for hiking and mountain climbing. The Long Trail, a scenic woodland path that leads along the summit of the Green Mountains, lies only a short walk from the Inn. Comfortable camps, maintained by the Green Mountain Club, are located at convenient distances. Public and private bathing beaches at Lake Dunmore, one of the loveliest of Vermont lakes, are available for student use. Overnight camping parties and Long Trail expeditions, as well as shorter walks, are conducted under faculty supervision by hike leaders who are thoroughly familiar with the trails and camps in the Battell Forest. All organized trail parties are accompanied by authorized and competent persons who have had experience on the trail. Students and guests using the trails are earnestly requested not to go alone under any circumstances. The school can accept no responsibility for the safety of anyone disregarding this notice.

Students who love out-of-door life should come prepared for hiking. Knapsacks necessary for overnight expeditions are furnished by the School, but *students should provide their own blankets*. Blankets provided by the School for bedding cannot be used for hikes. Those who do not care for the longer trail expeditions and mountain climbing should come prepared for short hikes and bird walks. Because of its elevation,





*Hiking The Long Trail*

the region about Bread Loaf offers exceptional facilities for bird study in summer. It is also of great interest botanically. No finer mountain region is found in Vermont than that immediately around Bread Loaf.

Because of the altitude, the summers at Bread Loaf are often very cool. Students should therefore provide themselves with warm clothing. Three tennis courts are provided for the use of members of the School at a season rate of two dollars. Carefully chosen saddle horses will probably be available at reasonable rates. Trout fishing in the privately owned brooks of the Battell Estate is also popular. Deck golf, volleyball, pingpong, croquet, and badminton are games frequently played by students of the School. Special arrangements may be made by members of the School who desire to use the excellent golf course at Middlebury. Automobile parties from Bread Loaf to points of scenic and historic interest furnish another sort of diversion. Bread Loaf is easily accessible over excellent automobile roads from the principal highways of the state. Trips to Mount Mansfield or Ticonderoga, Lake George and the Adirondacks and return can be made in a day. Woodstock and White Mountain points, as well as Manchester and Arlington, have also been visited in a single day by Breadloafers.

## GENERAL INFORMATION

BREAD LOAF has a summer post office. Members of the School should instruct correspondents to address them: Bread Loaf, Vermont.

A bookstore for the sale of textbooks, stationery and supplies is maintained for the convenience of the members of the School. Text-



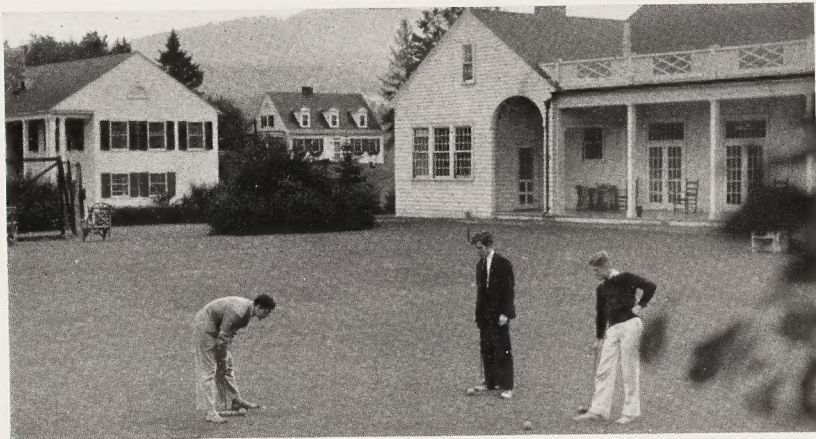
books will be ordered in advance of the opening of the School, to be sold to students at list price. Required texts for each course will be ordered for all students enrolled before June 17. *Any person securing a textbook before arrival at Bread Loaf should notify the Director's office before June 17.* Persons who have neglected to send such notice will be expected to purchase the books ordered. Novels and optional books will not be ordered unless particularly requested. It will be noticed that in many cases instructors have specified reading to be covered during the summer course. Students are urgently advised to complete as much reading as possible before they come to Bread Loaf.

An outdoor parking space for motor cars is provided free of charge by the School. Cars must be parked in the space designated. It is advisable for students bringing cars to equip themselves with protective car covers.

It will be appreciated if students do not bring radios. Persons desiring to bring dogs should communicate with the Director's office to ascertain whether arrangements can be made.

For students arriving and leaving by train or bus, transportation between Middlebury and Bread Loaf will be furnished without charge on July 1 and August 13. At all other times, transportation by taxi between Bread Loaf and Middlebury, the nearest village, will be at the rate of \$4.00 per trip, \$5.00 round trip. This fee may be divided among persons making the trip. Baggage which arrives on or before July 1 will be transported free of charge from Middlebury to Bread Loaf. Further information concerning transportation, baggage transfer, etc., will be issued early in June.

All rooms are completely furnished; blankets, bed linen, and towels



*The Library, a Residence, The Little Theatre*



are supplied. Arrangements for personal laundry may be made, after arrival, at the Inn office. A resident nurse will be in attendance. The School accepts no responsibility for medical treatment afforded by the nurse. Pasteurized milk will be served in the dining room.

Bread Loaf Inn, managed by the Bread Loaf School of English, will be open from June 30 to August 31. The first meal served to Inn guests will be luncheon, Tuesday, June 30. The last meal of the season will be breakfast, Monday, August 31. Information regarding rates and bookings for hotel guests may be obtained from the Director's office. Students arriving before the opening day of the School or remaining after the School closes are considered guests of the Inn while the School is not in session, and should arrange in advance for room and board. No student rooms will be ready before registration day unless definite Inn reservations have been made.

The first meal served to members of the School will be the noon meal, Wednesday, July 1. Classes will begin Thursday morning, July 2. There will be classes Saturday, July 4, Saturday, July 11, and Saturday, August 8. August 11 and 12 will be devoted to examinations. Commencement exercises will be held the night of August 12. Breakfast on August 13 will terminate the arrangements with members of the School.

## ADMISSION AND REGISTRATION

**Application blanks** may be obtained from the Director's office. The application for admission and room card should be carefully filled out and returned to the Director. Students will be informed concerning the acceptance or non-acceptance of their application. If accepted, their room cards will be sent to the Room Secretary. All correspondence regarding **room reservations** for regularly enrolled students should be conducted with the Room Secretary, Office of the Language Schools, Middlebury College, Middlebury, Vermont.

**Registration for courses** should be conducted by correspondence with the Director. Such registrations must regularly be completed before the beginning of the session. Since the School reserves the right to limit the registration in any or all courses, early registration is advised.

No further notice concerning registration will be issued. Course registrations should be indicated on the application blank in order of preference. Please register for one more course than you are permitted to take so that, if necessary, substitutions may be effected. Notice of any substitution will be sent to the applicant.

A fee of one dollar will be charged for course changes made on or after July 1.

Please note that, even though admission to courses has been arranged for by mail, all students are required to register with Mrs. Powell before they can be admitted to classes. Mrs. Powell will be at Bread Loaf on Wednesday, July 1, the day of the opening.

Registrations for **auditing** courses will be accepted provisionally. Regular students may not change their status to that of auditor in any course after July 8. Auditors cannot be admitted to courses in preference to regular students; hence final permission to audit cannot be given until regular registrations are completed. It is the belief of the School that effective instruction can be carried on only in small classes. The registration regulations are particularly designed to limit the size of classes in the interests of efficient teaching.

Students are occasionally admitted without examination and without being candidates for the degree, if they satisfy the administration of their fitness to profit by the work at Bread Loaf. Well-prepared undergraduates may be admitted on probation. The School reserves the right to request the withdrawal of any student. It is understood that students are admitted for one summer only and must re-apply for admission for any succeeding summer. Having admitted a student for one summer, the School does not contract or guarantee to readmit said student.

By special arrangement with the *Atlantic Monthly*, the Bread Loaf School of English is offering two **scholarships**, for the session of 1942, to the winner of the *Atlantic Monthly Contest for College Students* and his instructor. Applications and all correspondence pertaining thereto should be directed to *The Atlantic Monthly*, 8 Arlington Street, Boston, Massachusetts. The School also offers other scholarships, information concerning which may be obtained from the Director. Applications for such scholarships will not be accepted later than April 1.

The Elinor Frost scholarship has been established in memory of Mrs. Robert Frost. Each year a promising poet will be nominated by Mr. Frost to receive a scholarship. Application should under no condition be made to Mr. Frost.

## REQUIREMENTS FOR THE DEGREE

THE DEGREE of Master of Arts will be awarded by Middlebury College to students who have completed the following requirements: Candidates for a Master's degree must hold a baccalaureate degree, or its equivalent, from some college approved by the Committee on Graduate Work; furthermore, they shall present thirty graduate credits, twenty of which have been earned at Bread Loaf. A credit represents fifteen hours of approved classroom work.



At Bread Loaf, each course which meets five hours a week for six weeks carries a semester hour value of two credits. Course 44 carries a semester hour value of one credit. Courses 7 and 72 carry a semester hour value of three credits. Course 32 carries a semester hour value of two credits, Course 32A of three credits. Students taking Course 17 (Seminar in Writing) may repeat the course once for credit, but not more than two summers' credit will be counted toward the degree.

The list of courses offered for credit must include a minimum of four credits in each of the four divisions of the following grouping: (I) criticism of literature, the teaching of English, the art of writing and play production; (II) studies in English Language and Literature through the Renaissance; (III) studies in English Literature after the Renaissance; (IV) studies in American Literature.

Ten credits may be accepted, on approval of the administration, for work done at some other institution of approved grade. Credits so transferred must be acceptable toward the Master's degree in English at the institution where they were earned and must be of B grade or over. In general such credits must be earned in courses of a strictly literary nature. Credits earned in psychology or education courses are rarely accepted.

If credits are transferred to Bread Loaf, the time required to obtain the degree depends upon the number of credits so transferred. Except in unusual cases, no student is permitted to acquire more than seven credits in any one session. Hence, if nine credits are transferred, the degree may be earned at Bread Loaf in three summers; if two credits are transferred, the degree may be earned in four summers; etc. The normal number of credits which may be earned in one summer is six.



Scene from "Noah and His Sons" Produced at The Little Theatre

Credits earned at the Bread Loaf School of English are generally transferable to other graduate institutions.

Students who successfully complete all requirements for the degree will receive their diploma at the close of the session. A diploma fee of \$15.00 is required.

## FEES

ALL SCHOOL CHARGES are covered by an inclusive rate ranging from \$200.00 to \$220.00, which will cover cost of board, tuition fees, and room rent at Bread Loaf Inn for the period of the School. These rates apply to all rooms except those in Birch cottage, which are superior to other student rooms and hence more expensive.

After April 15 a deposit of \$10.00 will be required to hold room reservations. This fee will be credited on the student's account at the opening of the session when the balance of the account is payable. The fee will be refunded only in case of cancellation before May 15. In case of cancellation after June 15, the fee will be forfeited. For cancellations received after May 15 and up to June 15 the fee will be credited to the student's account for the following year, *for one year only*. (A fee carried over from the previous year is *not* subject to refund under any circumstances.) A person who has been admitted as a student, and who has contracted for room and board on that basis, is not permitted to change his or her status at time of registration. A special fee of \$3.00 will be charged for registration after July 1.

*Since both housing and instruction must be contracted for in advance on a definite basis, no refunds of fees to students leaving before the end of the session can be made.*

A few positions are open to students desiring to earn part of their summer expenses by waiting on table. Information may be secured upon application to the Director.

Guests of the Inn, not regularly registered in the School, may attend courses, with the permission of the administration, upon payment at daily rates of a fee of one dollar an hour or fifteen dollars a week.

One official transcript bearing the seal of Middlebury College will be issued without charge upon request made directly to the Recorder of the Language Schools. A fee of \$.50 is charged for each additional transcript, bearing one year's credit. A fee of \$1.00 is charged for transcripts covering credit of two or more years.

Students are urgently advised to avoid delay and inconvenience by bringing all money for fees, board, lodging, etc., in the form of money orders, express checks, or cashier's checks of an accredited bank. Checks should be made payable to Middlebury College.



## INSTRUCTORS

- GEORGE K. ANDERSON, Ph.D., Associate Professor of English, Brown University.  
RAYMOND BOSWORTH, M.A., Assistant Professor of English, Simmons College.  
REUBEN A. BROWER, M.A. (Cantab.), Ph.D., Assistant Professor of Greek and English, Amherst College.  
DONALD DAVIDSON, M.A., Professor of English, Vanderbilt University.  
ELIZABETH DREW, B.A. (Oxon.), Former Lecturer in English, University of Cambridge.  
THEODORE M. GREENE, Ph.D., LL.D., Professor of Philosophy, Princeton University.  
WALTER E. HOUGHTON, JR., Ph.D., Associate Professor of English Literature, Wellesley College, 1942.  
HEWETTE E. JOYCE, Ph.D., Professor of English, Dartmouth College.  
PERRY G. MILLER, Ph.D., Associate Professor of History and Literature, Harvard University.  
HORTENSE MOORE, M.F.A., Assistant Professor of Speech, Ohio Wesleyan.  
THEODORE MORRISON, B.A., Director of English A and Lecturer on English, Harvard University.  
JOHN CROWE RANSOM, B.A. (Oxon.), Professor of Poetry, Kenyon College.  
DONALD A. STAUFFER, D.Phil. (Oxon.), Associate Professor of English, Princeton University.  
DOROTHY BOYD THOMAS, M.A., Carnegie Fellow, 1933; formerly of the Department of Art, Mount Holyoke College.  
JAMES SOUTHALL WILSON, Ph.D., LL.D., Edgar Allan Poe Professor of English, University of Virginia.

## EVENING PROGRAM

- ROBERT FROST, Poet.  
MARJORIE NICOLSON, National President Phi Beta Kappa, Professor of English, Columbia University.  
ERWIN PANOFKY, The Institute for Advanced Study at Princeton.  
EDWARD WEEKS, Editor, "The Atlantic Monthly."  
ELISABETH SCHUMANN, Leading soprano of the Vienna and Metropolitan operas. Concerts by the French School Trio.



Robert Frost in his Bread Loaf Study

## COURSES OF INSTRUCTION

(The Administration reserves the right to limit the number of students in any course.)

### GROUP I

7. **PLAY PRODUCTION.** A study of the principles and problems involved in producing plays. The problems of mounting a play will be dealt with briefly, with major emphasis upon the problems of directing. Practical experience in meeting these problems will be given members of the course through laboratory work upon the season's public productions and classroom programs, in which all members taking the course for credit will be expected to participate. Each student should bring copies of a play he would like to direct. If any members of the group are writing one-acts which they would like to direct in order to receive *class comment*, these may be used.

If students taking the Play Production course elect other courses with heavy reading schedules, such reading should, if possible, be completed in advance. Students taking Play Production may not elect courses which meet in the afternoon.

Text: John Dolman, Jr., *The Art of Play Production* (Harper).

Three credits.

Miss Moore and Mr. Bosworth.

17. **SEMINAR IN WRITING.** This course is intended mainly for students who have some capacity for original work in fiction (novel or short story) or verse.

Work begun or written elsewhere will be eligible for credit, but not work offered for credit in any other composition course. The instructor hopes to admit all reasonably well qualified candidates, but since too large a group would diminish the value of the work for all concerned, some limitation of numbers may be necessary. Applicants should accordingly be prepared to take other courses in case of refusal and should register therefore in one extra course, signifying which one is to be used as an alternate for No. 17. Information concerning admission or non-admission to the course will be available at the Director's office by four o'clock on registration day.

Students in the writing course should not take a heavy additional program for credit.



The class will meet on Monday and Wednesday afternoons. No auditors will be allowed. Individual conferences will be arranged.

Those who desire admission to Course 17 should mail examples of their work to the instructor at Bread Loaf one week in advance of the session.

Two credits.

Mr. Morrison.

44. THE DEVELOPMENT OF ENGLISH THOUGHT IN ART AND LITERATURE. The aim of this survey of English art (with emphasis upon painting) will be to suggest the peculiar relationship in England between the graphic arts and literature, and to trace the parallel historical development of English painting and literature with especial attention to such phases as Realism, Classicism, Romanticism, Victorianism, and Individualism. The course will be designed to interest those who desire a deeper understanding of English cultural history than can be obtained from a study of literature alone. Effort will be made to study in particular those periods and figures in English art which will throw more light upon the history of English thought.

The course will be presented in afternoon lectures, which will be illustrated with lantern slides. A previous knowledge of art will not be presupposed.  
One credit.

Mrs. Thomas.

64. GREEK LITERATURE IN ENGLISH. The purpose of this course is two-fold: to study selected works of Greek literature in translations and adaptations made by English writers; and to see how English poets and dramatists have used the resources of Greek and Latin literature.

Members of the course are advised to read in advance the *Iliad* and the *Odyssey*. Translations recommended are *Iliad*, S. Butler, or A. Lang, W. Leaf, and E. Myers; *Odyssey*, T. E. Shaw, or G. H. Palmer. It is recommended, but not required, that each student buy *The Complete Greek Drama*, ed. W. J. Oates and Eugene O'Neill, Jr. (Random House). Students will find it useful to bring with them their own copies of major English poets.

Two credits.

Mr. Brower.

67. THE ANALYSIS OF POETRY. A course in the close reading of lyric poetry with attempt to decide what constitutes critical comment. The definition of the meters involved and speculation upon their function.

Text: Lowry and Thorp, *Oxford Anthology of English Poetry* (Oxford). Reading will be expected from the following critical works which need not be purchased by the students: Empson, *Seven Types of Ambiguity* (Harcourt Brace); Tate, *Reactionary Essays* (Scribner); Ransom, *The World's Body* (Scribner); Brooks and Warren, *Understanding Poetry* (Holt).

Two credits.

Mr. Ransom.

66. THE PHILOSOPHY OF LITERATURE AND THE FINE ARTS. The purpose of the course is (1) to analyse the six major arts (music, the dance, architecture, sculpture, painting, and literature) in terms of their respective media, form, and expressed content; (2) to examine the standards or norms of critical appraisal; and (3) to consider the relation of literature and the fine arts to science, morality, and religion. The emphasis throughout will fall on literature, and the other arts will be discussed primarily to set in relief various distinctive characteristics of the art of literature. The ultimate objective of the course will be to discover by means of analysis, illustration, and interpretation, the essential nature of literature and literary criticism and the value of literature and the fine arts to human life.

Daily reading will be assigned in the instructor's *The Arts and the Art of Criticism* and in essays in literary criticism. No previous knowledge of philosophy will be presupposed, but an acquaintance with such books as E. F. Carrington, *What is Beauty?* (Oxford, 1932); B. Bosanquet, *Three Lectures on Aesthetics* (Macmillan, 1923); C. Bell, *Art* (Stokes); M. M. Rader, *A Modern Book of Aesthetics* (Holt, 1935); and *English Critical Essays, 16th-18th Centuries, and 19th Century* (Oxford, World's Classics, Nos. 240, 206) should prove helpful.

Text: Theodore Greene, *The Arts and the Art of Criticism* (Princeton University Press).

Two credits.

Mr. Greene.

72. PRINCIPLES OF LITERARY CRITICISM. A three-credit seminar, meeting for two hours on Monday, Wednesday, and Friday afternoons, devoted to the intensive study of certain fundamental critical problems and their philosophical implications. Papers and discussions.

A strictly limited number of qualified students will be admitted for credit, and certain others may be admitted as participating auditors without credit. In applying for admission, candidates should submit a statement of their qualifications and a sample of their critical writing. The Director will admit a few unusually well-qualified students by May 20. A selected list of candidates not admitted in May will be submitted to the instructors in the course who will interview these candidates in the Director's office before 4 p.m. on registration day. Final admissions, both for credit and for audition without credit, will be announced after these interviews. All students tentatively enrolled for the course and awaiting admission after the interview should select a substitute course or courses in case they are not finally admitted by the instructors.

The required reading, listed below, must in all cases be completed before final admission to the course. These books should be brought to Bread Loaf for use during the session. Candidates are strongly advised to complete as much of the recommended reading as possible before the opening of the session.

Required reading: Cleanth Brooks and Robert Penn Warren, *Understanding Poetry: An Anthology for College Students* (Holt, 1938); Theodore Meyer Greene, *The Arts and the Art of Criticism* (Princeton, 1940); John Crowe Ransom, *The New Criticism* (New Directions, 1941).

Recommended reading: James Harry Smith and Edd Winfield Parks, *The Great Critics: An Anthology of Literary Criticism* (Norton, 1939); Morton Dauwen Zobel, *Literary Opinion in America* (Harper, 1937); Bernard Bosanquet, *A History of Aesthetic* (Allen and Unwin, 1917); Melvin M. Rader, *A Modern Book of Esthetics, An Anthology* (Holt, 1935).

Three credits.

Mr. Greene and Mr. Ransom.

## GROUP II

19. CHAUCER. A reading course in Chaucer, with special attention given to the *Canterbury Tales*. Informal lectures on the development of Chaucer's literary art, the social and literary backgrounds of his work, and his influence on subsequent literature.

Text: *Chaucer's Complete Works* (Students' Cambridge edition).

Two credits.

Mr. Joyce.



20. ENGLISH EPIC, ROMANCE, AND BALLADRY. A study of the beginnings of English fiction, with special reference to its historical and legendary origins during the Heroic and Chivalric Ages. Some attention will also be paid to the folk stories of the English-speaking peoples, especially as illustrated by the popular ballads. The basic interrelations of the three narrative types (epic, romance, and ballad) will form an important part of the course. No knowledge of either Anglo-Saxon or Middle English will be required.

Texts: *Beowulf* (tr. Child) in the Riverside College Classics (Houghton Mifflin); *Representative English and Scottish Ballads* in the same series (ed. R. Adelaide Witham); Jessie L. Weston, *Chief Middle English Poets* (Houghton Mifflin); Louise Pound, *American Songs and Ballads* (Scribner).

Two credits.

Mr. Anderson.

32. MILTON. A study of Milton's poems and of his more important prose taken in chronological order; discussion of Milton as thinker and poet.

Text: Patterson, *The Student's Milton* (Crofts).

Two credits.

Mr. Joyce.

32A. MILTON. Same as course 32, except that students registering for this course and receiving three credits will be required to write a critical essay of some length. Three credits.

Mr. Joyce.

78. SHAKESPEARE. A study of nine of Shakespeare's plays in chronological order, in an attempt to understand Shakespeare's development and his particular qualities as an artist. The plays read will be *Romeo and Juliet*, *Henry IV, Part I*, *Twelfth Night*, *Measure for Measure*, *Hamlet*, *Othello*, *Lear*, *Antony and Cleopatra*, and *The Tempest*. Students will find it helpful to read in advance: T. M. Parrott, *William Shakespeare, A Handbook* (Scribner); D. Nichol Smith, *Shakespeare Criticism* (Oxford, World's Classics); and as many of Shakespeare's plays as possible, other than those listed above.

Texts: *The Complete Works of Shakespeare* (Ginn and Company, ed. G. L. Kittredge); Anne Bradby, *Shakespeare Criticism, 1919-1935* (Oxford, World's Classics). Two credits.

Mr. Stauffer.

79. SPENSER AND THE ELIZABETHANS. The course will center upon Spenser as a poet. The best part of his verse will be read. The selections in the poetry and the prose of his predecessors and contemporaries will be chosen not only for literary merits of their own, but also in order to develop an understanding of the English Renaissance as a basis for a better evaluation of the distinctive qualities of Spenser's art and his importance in English Poetry.

Texts: Any edition of Edmund Spenser's complete poems (preferably the Oxford one-volume); G. R. Potter, *Elizabethan Verse and Prose* (Holt).

Two credits.

Mr. Stauffer.

81. THE METAPHYSICAL POETS. A study of Donne, Herbert, Vaughan, Crashaw, Marvell, and Cowley, with some attention to Jonson and the Cavaliers. The main emphasis will be critical rather than historical.

Text: Brinkley, *English Poetry of the Seventeenth Century* (Norton). Students will find it helpful to read in advance: Isaac Walton's lives of Donne and Herbert, and Grierson's introduction to *Metaphysical Lyrics and Poems of the Seventeenth Century*.

Two credits.

Mr. Houghton.

### GROUP III

11. ENGLISH POETS OF THE ROMANTIC MOVEMENT. A study of the works of Wordsworth, Coleridge, Byron, Shelley, and Keats, and of their relation to the main currents of English thought in the first half of the nineteenth century. Considerable attention will be given to critical theories and historical background.

Text: Stephens, Beck, and Snow, *English Romantic Poets* (American Book Company); Ernest Bernbaum, *Guide Through the Romantic Movement* is recommended as a useful supplementary work. The latter need not be purchased.

Two credits.

Mr. Davidson.

21. THE MODERN ENGLISH NOVEL. A study of a group of novels representative of phases of development in the contemporary British novel from Henry James to Virginia Woolf. These books will be read, a copy of each of which will be in the Bread Loaf library: Henry James, *The Golden Bowl* (Scribner) or *The Ambassadors* (Harper Classics); Samuel Butler, *The Way of All Flesh* (Modern Library); George Moore, *Esther Waters* (Brentano); Arnold Bennett, *The Old Wives' Tale* (Educational ed. Doubleday Doran); H. G. Wells, *Tono-Bungay* (Modern Library); John Galsworthy, *The Forsyte Saga* (Scribner); Hugh Walpole, *The Cathedral* (Grossett and Dunlap); Joseph Conrad, *Nostromo* (Doubleday Doran); Walter de la Mare, *Memoirs of a Midget* (Knopf); Virginia Woolf, *To the Lighthouse* (Harcourt Brace). It is advisable to read as many as possible of the novels before coming to Bread Loaf.

Two credits.

Mr. Wilson.

34. THE NINETEENTH CENTURY ENGLISH NOVEL. The historical development of the English novel will be studied from its beginnings to the close of the nineteenth century. The technique of the novel will be studied through class discussion of ten or more nineteenth century novels. Each student should have read or be prepared to read during the course Austen, *Pride and Prejudice*; Dickens, *David Copperfield*; Thackeray, *Henry Esmond*; Trollope, *Barchester Towers*; Bronte, *Wuthering Heights*; Hardy, *The Return of the Native*. Lovett and Hughes, *The History of the Novel in England* (Houghton Mifflin Co.) will be used for study. Though none of the following will be required reading, it is recommended that the student be familiar with as many of them as possible, as they also will be used as a basis for class discussion: Scott, *Quentin Durward* or *The Bride of Lammermoor*; Dickens, *A Tale of Two Cities*; Thackeray, *Vanity Fair*; Reade, *The Cloister and the Hearth*; Bronte, *Jane Eyre*; Eliot, *Middlemarch*; Meredith, *The Ordeal of Richard Feverel*; Stevenson, *Treasure Island*.

Two credits.

Mr. Wilson.

74. ENGLISH LITERATURE FROM 1880 TO 1914. A study of the literature of Great Britain, exclusive of the novel, from the proclaiming of Victoria as Empress of India to the outbreak of the First World War. The major figures of this period are to be studied against a background of declining Victorianism and growing tendencies of twentieth-century thought. There will be also some consideration of contemporaneous American literature when such a consideration is appropriate.

Text: Donald Davidson, *British Poetry of the 1890's* (Doubleday Doran). The student will find it helpful to become generally acquainted with the work of Wilde, Stevenson, Hardy (as poet), Shaw, and Yeats.

Two credits.

Mr. Anderson.



82. THOUGHT AND EXPRESSION IN VICTORIAN PROSE, 1830 to 1880. A selected reading of Carlyle, Macaulay, Mill, Ruskin, Arnold, and Huxley. Emphasis will be placed on their ideas of the state and society, religion, science, education, and criticism, together with some analysis of their prose styles.

Text: Harrold and Templeman, *English Prose of the Victorian Era* (Oxford). In addition, students are strongly urged to buy John Stuart Mill's *Autobiography* (World's Classics). The introduction of Harrold and Templeman should be read in advance.

Two credits.

Mr. Houghton.

#### GROUP IV

58. THE SOCIAL AND INTELLECTUAL BACKGROUNDS OF AMERICAN LITERATURE, TO 1860. This course will attempt to review the literature of America with reference to the social and economic factors in the life from which it sprang, to the sectional characteristics and prevailing philosophies, ideas, and notions. Critical judgments and aesthetic problems will deliberately be put aside and the emphasis made frankly and entirely historical, the aim being to discover possible correspondences between literature and social experience. The course will necessarily be of a cursory nature, but each student will be asked to concentrate his own study in more detail upon the literature of a limited period or section.

Text: Thorp and Curti, *American Issues*, 2 vols. (Lippincott). Students planning to take the course will do well to read in advance as much as possible in: Charles and Mary Beard, *The Rise of American Civilization*; *The Puritans*, edited by Perry Miller and Thomas H. Johnson; V. L. Parrington, *Main Currents in American Thought*, Vols. I and II.

Two credits.

Mr. Miller.

40. AMERICAN BALLADS, FOLK SONGS, AND FOLK TALES. An introduction to the study of indigenous American ballads, folk songs, and folk tales, involving a consideration of the existing body of such literature, its relation to European originals and analogues, its regional variations within the general frame of American culture, the origin and development of special American genres, and the rôle of folk culture in American literature in general.

Texts to be purchased by students: Pound, *American Ballads and Songs* (Scribner) and Sargent and Kittredge, *English and Scottish Popular Ballads* (Houghton Mifflin). The work of the course, however, will be based largely upon collections (not to be purchased) such as Campbell and Sharp, *English Folk Songs from the Southern Appalachians*; Davis, *Traditional Songs of Virginia*; Hudson, *Folk Songs of Mississippi*; Cox, *Folk Songs of the South*; White, *American Negro Folk Songs*; Jackson, *White Spirituals of the Southern Uplands*; Flanders, *Vermont Folk Songs and Ballads*, and the available commentary.

Two credits.

Mr. Davidson.

75. CONTEMPORARY ENGLISH AND AMERICAN POETRY. A survey of modern poetry from about 1918 to the present day.

Texts: Selden Rodman, *A New Anthology of Modern Poetry* (Random House) and Louis Untermeyer, *Modern American Poetry* (Harcourt Brace). Students should also have collected editions of T. S. Eliot and W. B. Yeats. A list of other poets specially dealt with will be sent to students taking the course, but it will not be essential to have the books.

Two credits.

Miss Drew.

83. ROMANTICISM IN AMERICAN LITERATURE, 1800 to 1860. The course will be devoted to an investigation of what, if any, meaning or meanings the term "Romanticism" may have in the American setting. It will not attempt to survey all the literature of the period, but will study a few of the more prominent themes and practices that throw light upon the problem of definition. Some of the reading will be in European sources and analogues.

There will be no single textbook; students contemplating taking the course may profitably read in: Irving Babbitt, *Rousseau and Romanticism*; Hoxie Fairchild, *The Romantic Quest*; V. L. Parrington, *The Romantic Revolution in America*; F. O. Matthiessen, *American Renaissance*; George Boas, *Romanticism in America*; G. H. Mead, *Movements of Thought in the Nineteenth Century*, Chaps. I-VII.

Two credits.

Mr. Miller.

## SCHEDULE OF CLASSES

(Roman Numerals refer to Group Classification)

8:30 A.M.

- |   |              |
|---|--------------|
| 34. The Nineteenth Century English Novel (III)        | Mr. Wilson   |
| 40. American Ballads, Folk Songs, and Folk Tales (IV) | Mr. Davidson |
| 67. The Analysis of Poetry (I)                        | Mr. Ransom   |
| 81. The Metaphysical Poets (II)                       | Mr. Houghton |

9:30 A.M.

- |   |              |
|---|--------------|
| 7. Play Production (I)  | Miss Moore   |
| 58. Social and Intellectual Backgrounds of American Literature (IV) | Mr. Miller   |
| 64. Greek Literature in English (I)                                 | Mr. Brower   |
| 74. English Literature from 1880 to 1914 (III)                      | Mr. Anderson |
| 75. Contemporary English and American Poetry (IV)                   | Miss Drew    |

10:30 A.M.

- |   |              |
|---|--------------|
| 19. Chaucer (II)  | Mr. Joyce    |
| 66. The Philosophy of Literature and the Fine Arts (I)            | Mr. Greene   |
| 79. Spenser and the Elizabethans (II)                             | Mr. Stauffer |
| 82. Thought and Expression in Victorian Prose, 1830 to 1880 (III) | Mr. Houghton |
| 83. Romanticism in American Literature, 1800 to 1860 (IV)         | Mr. Miller   |

11:30 A.M.

- |  |              |
|--|--------------|
| 11. English Poets of the Romantic Movement (III) | Mr. Davidson |
| 20. English Epic, Romance, and Balladry (II)     | Mr. Anderson |
| 21. Modern English Novel (III)                   | Mr. Wilson   |
| 32. Milton (II)                                  | Mr. Joyce    |
| 78. Shakespeare (II)                             | Mr. Stauffer |

17. The Seminar in Writing will meet Monday and Wednesday afternoons at 3:30 (I)

Mr. Morrison

44. Development of English Thought in Art and Literature will meet Tuesday and Friday afternoons at 3:30 (I)

Mrs. Thomas

72. Principles of Literary Criticism will meet Monday, Wednesday, and Friday afternoons at 2:00 (I)

Mr. Greene and Mr. Ransom

CREDITS: Each course carries a semester hour value of two credits, with the exception of Course 44 which carries a semester hour value of one credit, and Courses 7 and 72 which carry a semester hour value of three credits. Course 32 carries a semester hour value of two credits, but Course 32A carries three credits.



## THE BREAD LOAF WRITERS' CONFERENCE

The Seventeenth Annual Session of the Bread Loaf Writers' Conference will be conducted this year at Bread Loaf from August 17 to August 29, under the direction of Theodore Morrison, formerly an associate editor of the *Atlantic Monthly*.

The object of the Conference is to provide sound and experienced help and criticism for men and women who desire to write or are interested in the practical background of literature. The staff consists of widely-known writers, teachers, and critics who speak with the authority of experience and success. The program is fourfold. First of all, background talks are presented on the principal branches of writing: the novel, the short story, verse, plays, essays, and articles. Classroom discussions or "clinics" are held on technical problems growing out of manuscripts. Persons attending the Conference as Contributors are given an opportunity to consult with members of the staff about individual questions, and to receive detailed criticism of manuscripts. Finally, visiting editors, authors, critics, or playwrights give talks or readings of general interest.

Staff members and visiting speakers in recent and current years include: Robert Frost, Hervey Allen, Edith Mirrieles, Walter Prichard Eaton, Bernard DeVoto, Josephine Johnson, Gorham Munson, John Mason Brown, Paul Green, John Gassner, Louis Untermeyer, Dorothy Canfield Fisher, Archibald MacLeish, Herbert Agar, Fletcher Pratt, John Marquand, Herschel Brickell.

Inquiries concerning admissions, fees, and accommodations should be addressed to Language Schools Office, Middlebury College, Middlebury, Vermont.

## BREAD LOAF BOOKS

*Bread Loaf Book of Plays*. Edited by Hortense Moore. Introduction by John Mason Brown. Text and production notes for stage adaptation of Robert Frost's *Snow*; *Fall of the House of Usher*; *Noah and His Sons*; *Happy the Bride*; *Gruach*; and *The Widow: Or Who Wins*. \$3.00

*STOPS*. A handbook for those who know their punctuation and for those who aren't quite sure. Introduction by Robert M. Gay. \$1.00

*Only on the West Wind*. Bread Loaf poems by Florida Watts Smyth. Introduction by Louis Untermeyer. \$1.00

*Vermont Chap Book*. "A garland of ten folk ballads as they were sometime known to the people of Vermont and as they now repose in the Helen Hartness Flanders Collection in the Middlebury College Library." \$1.50

*Orpheus and the Moon Craters*. A book of poems by Cedric Whitman. Introduction by Theodore Morrison. \$1.00



